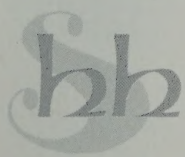


155th season



handel and haydn
society

thomas dunn, music director

**1969-1970 SEASON
OF THE
HANDEL AND HAYDN SOCIETY**

PROGRAM I: Friday, October 10, 8:30 p.m., Jordan Hall
BACH Brandenburg Concerto I
RAMEAU The Incas of Peru (concert opera) Boston Premiere
de FALLA Master Peter's Puppet Show

PROGRAM II: Friday, December 12, 8:00 p.m., Symphony Hall
Sunday, December 14, 8:00 p.m., Symphony Hall
HANDEL Messiah (1750 version)

PROGRAM III: Friday, January 16, 8:30 p.m., Jordan Hall
HANDEL Concerto Grosso, Op. 6, No. 5
MONTEVERDI The Battle of Tancred and Clorinda (concert opera)
BARTÓK Divertimento for Strings
BRITTEN Cantata Misericordium (The Good Samaritan)

PROGRAM IV: Friday, March 6, 8:30 p.m., Jordan Hall
MOZART Vespers (de Dominica), K. 321
BRITTEN Nocturne for Tenor and Orchestra, Op. 60 (Boston Premiere)
COPLAND Music for the Theater (with ballet)

PROGRAM V: Friday, April 10, 8:30 p.m., Jordan Hall
HONEGGER King David (original version)

The Society again welcomes the instrumental
assistance of members of the Boston Philharmonia.

*The Handel and Haydn Society invites you to be included
on our mailing list. Please send your name and address to:*

*The Handel and Haydn Society
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HANDEL AND HAYDN SOCIETY

155th Season

1969-1970

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Assistant Conductor
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Handel and Haydn Society

In December, 1815, an unidentified writer in the *Boston Centinel* said of the Handel and Haydn Society: "We are happy to see that this respectable Society has appointed a time to favour the public with an opportunity of listening to its performances. We have been favoured with a copy of the Constitution of the Society and are pleased to find that their views are liberal and commendable . . . We ardently wish them to persevere in their labours and most sincerely say 'Peace be within thy walls and prosperity within thy palaces!'"

On Christmas Day, 1815, a few days after the article appeared in the *Centinel*, the Handel and Haydn Society gave its first public performance at King's Chapel in Boston. The program consisted mainly of excerpts from Haydn's *Creation* and Handel's *Messiah*, works so familiar to present-day concert-goers that it is difficult to imagine a time when they were new and unfamiliar. But there was much more to be heard in America that had never been heard here before.

Throughout the nineteenth century, the Handel and Haydn Society displayed an aggressive commitment to broaden its repertory and to improve prevailing musical tastes. Audiences responded by turning out in great numbers to hear the Society give the first Boston performances of such works as Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), Handel's *Dettingen Te Deum* (1862), and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio*, Parts I and II (1877), *Mass in B Minor*, in part (1887), and Verdi's *Manzoni Requiem* (1878).

By the beginning of the twentieth century the Society, basking in its seniority and prestige, began more often to focus its attention upon familiar repertory, leaving more adventuresome musical pursuits to others. It is not surprising, therefore, that the Handel and Haydn Society came to be considered by many as a rather staid old institution with a greater past than future.

However, what has been surprising to everyone who assumed that the Society's advancing age was leading to senility, is that the Handel and Haydn Society, after more than a century-and-a-half, has lost none of its vigor or initiative.

Times have changed, and the tastes of an ever more sophisticated audience have changed. A musical organization which fails to recognize that fact is destined to lose its relevance to contemporary culture.

This Society is not about to disappoint the gentleman of the *Centinel* who perceived in us such great promise and wished us well when we were in our infancy. Although peace and prosperity have eluded us for 154 years, we have persevered in our labors and are pleased to think that the current programs and activities of the Handel and Haydn Society reflect views that are both liberal and commendable.

George E. Geyer

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

DECEMBER 12, 1969 / DECEMBER 14, 1969 / 8:00

SYMPHONY HALL

George Frideric Handel

MESSIAH

(Version of April 12, 1750, at Covent Garden
and May 1, 1750 at the Foundling Hospital)

Mary Strebing, *soprano*

Anthony McLean, *treble*

D'Anna Fortunato, *mezzo-soprano*

James Bowman, *countertenor*

Richard Shadley, *tenor*

John West, *bass*

The Chamber Chorus of the Handel and Haydn Society
Members of the Boston Philharmonia

Baldwin Piano

MESSIAH

PART THE FIRST

Sinfony

Recitative, Tenor

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God.

Air, Tenor

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Chorus

And the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it.

Recitative, Bass

Thus saith the LORD of hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the LORD of Hosts.

Recitative, Bass

But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

Chorus

And he shall purify the sons of Levi, that they may offer unto the LORD an offering in righteousness.

Recitative, Countertenor

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

Air, Countertenor and Chorus

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the LORD is risen upon thee.

Recitative, Bass

For behold, darkness shall cover the earth, and gross darkness the people: but the LORD shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air, Bass

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

Recitative, The Boy

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Air, Soprano

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative, Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air, Alto and Soprano

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy, and his burden is light.

INTERMISSION (Ten Minutes)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

Air, Alto

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities; the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all.

Recitative, Tenor

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus

He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Recitative, Soprano

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

Air, Soprano

Behold, and see if there be any sorrow like unto his sorrow.

Recitative, The Boy

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Air, The Boy

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD strong and mighty, the LORD mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD of hosts, he is the King of glory.

Recitative, Tenor

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Chorus

Let all the angels of God worship him.

Air, Countertenor

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the LORD God might dwell among them.

Chorus

The LORD gave the word; great was the company of the preachers.

Air, Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Air, Bass

Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the LORD, and against his Anointed.

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Recitative, Tenor

He that dwelleth in heaven shall laugh them to scorn: the LORD shall have them in derision.

Air, Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION (Ten Minutes)

PART THE THIRD

Air, Soprano

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, Bass

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:

Air, Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitative, Alto

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Duet, Countertenor and Tenor

O Death, where is thy sting? O grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Air, Alto

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

Program Notes

by Joseph Dyer

HANDEL *Messiah*

The Handel and Haydn Society continues its program of presenting each year one of the versions of *Messiah* led by Handel himself. Last year the material which represented a 1754 performance at the Foundling Hospital was used as a model. The first performance at the Hospital (in 1750), chosen as the model for this year's performances, marked a milestone in the history of *Messiah*. The annual presentations of *Messiah* at the Hospital during the 1750's established the oratorio in the affection of the English public. Although composed in 1742, *Messiah* achieved no great popularity until this time.

Founded in 1739 by a retired sea captain, the Hospital for the Maintenance and Education of exposed and deserted Children (its full title) had opened new and larger quarters in January, 1750. Handel had contributed to his favorite charity the significant gift of a new organ for its chapel; the instrument was, unfortunately, not completed in time for the *Messiah* performances (May 1 and 15). A large crowd was expected for the single performance originally scheduled. Notwithstanding an advertised request that "Gentlemen are desired to come without Swords, and the Ladies without Hoops" (to save space) many people who bought tickets were unable to enter the chapel. A few days later, in the *General Advertiser*, the public was informed that so many "Persons of Distinction" appeared on the first of May wishing to be admitted that the authorities had to give them seats already sold. In fairness to the original ticket-holders (and to protect his own reputation) Handel agreed to direct a second performance of *Messiah* two weeks later at which the original tickets would be honored. The General Committee of the Hospital was profoundly grateful; by the time of the second performance Handel had been elected a Governor of the Hospital.

As the case with any baroque opera or oratorio, the title of the work covers a shifting reality. Although Handel never made far-reaching changes which drastically altered the shape of *Messiah*, it was not until 1750 that he had settled, once and for all, the content of those portions of the work which he did frequently revise. "Thou art gone up on high" was written that year for the castrato Gaetano Guadagni. The aria, "Rejoice greatly," was changed from 12/8 to the now familiar common-time version. The other alto arias, except "O thou that tellest," were sung by a singer who enjoyed Handel's confidence for many years, Caterina Galli.

One of Handel's singers in 1750 was noted in the conductor's score only as "the boy." His identity will probably never be known. Jens Peter Larsen believes that it might have been Thomas Dupuis, later organist of the Chapel Royal and Doctor of Music. Born in 1733, he would have been seventeen at the time. To "the boy" was assigned the group of four recitatives beginning "There were shepherds," as well as the recitative, "He was cut off," and the aria, "But thou didst not leave his soul in hell."

Information from a variety of sources must be collated to establish the content of the various versions of *Messiah* which Handel led from 1742 to 1759. Of inestimable value, naturally, is the autograph manuscript of the score in the British Museum, but of greater importance for tracing the performance history of *Messiah* is the score which Handel, the conductor, used. It is not written in his hand (except for a few pages), but it contains variant versions of several numbers and many notations concerning the assignment of the arias to the singers who served Handel from year to year. Among these notations there is a series in red pencil which, most probably, belongs to the year 1750. With the help of these indications in the conducting score the distribution of solos and the choice of versions has been made for this performance.

Late in the nineteenth century a score and complete set of parts were discovered at the Foundling Hospital. Among the material were partbooks for oboe and bassoon. Even if they were not found we could have assumed that, according to the common practice of the period, winds would have been used in tutti passages as reinforcement. No wind parts (except trumpet) are called for in the conductor's score, but an eighteenth-century copyist would have been expected to extract them in accord with principles familiar to him. In this case the copyists were under the direction of John Christopher Smith, Handel's close associate, who directed the Foundling Hospital performance of 1759 a few weeks after the composer's death.

Generally, the oboes play in unison with the chorus sopranos; they are not used in the solos. The bassoons double the bass, being silent only while the solo voice sings. At least two manuscript scores representing versions earlier than 1750 are known to exist with oboe parts specifically indicated. Thus, it is safe to conclude that Handel made it a custom to strengthen the soprano line with oboes and the bass with bassoons.

Without entering into tedious detail here, attention should be called to a principle which concerned Handel in no small way. He meticulously marked in the score where he desired the entire orchestra to play (*con ripieno*) and where a select group was intended (*senza ripieno*). The Hospital account books of 1758 show that of the twelve violinists four received a higher wage than the others: these were players Handel could particularly depend upon for this extra duty. By changing from *tutti* to *concertino* even within a choral number he exploits this resource to the fullest extent. The full orchestra (including reeds) plays with the chorus; the *concertino* participates in choruses and solos. The varieties of interplay are many, and Handel submits to no fixed pattern. Respect for the composer's wishes in regard to this treatment of instrumental forces brings out clearly the balance he intended. It reveals many levels of contrast, throwing new light on this most familiar work.

NEXT CONCERT

On January 16, 1970 at 8:30 p.m. in Jordan Hall, the Handel and Haydn Society will present the third concert of its 155th Season. Soloists will be Donna Swan, soprano; Jon Humphrey, tenor and Matthew Murray, baritone.

HANDEL	Concerto Grosso, Op. 6, No. 5
MONTEVERDI	The Battle of Tancred and Clorinda (concert opera)
BARTÓK	Divertimento for Strings
BRITTEN	Cantata Misericordium (The Good Samaritan)

Tickets will be on sale at the Jordan Hall Box Office after January 5.

Thomas Dunn



Time Magazine has said of Mr. Dunn that "... whatever (he) tackles musically is worth doing and done memorably well."

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full scholarship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn studied organ with Charles Courboin, of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; and Ernest White; choral conducting with Robert Shaw, the late G. Wallace Woodworth, and Ifor Jones; harpsichord with Gustav Leonhardt at the Hochschule für Musik, Vienna; and studied under the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore, and Director of Music at Saint Paul's Church, Chestnut Hill, Philadelphia.

He has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College where he was also conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of music at New York's Church of the Incarnation, and Editor-in-chief of E.C. Schirmer Music Publishers.

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since coming to Boston, Mr. Dunn has received even more critical acclaim for his "... taste and imagination of programming (which has become) one of the joys of local concert-going ..." and it has been acknowledged that "There is no finer chorus-orchestra combination to be heard around here these days than the Handel and Haydn Society under Thomas Dunn. ..."

Assisting Artists

MARY STREBING, soprano, is a New Yorker born and bred, with time out for study at the Eastman School of Music and Indiana University. Her career has already included appearances with the New York Pro Musica, the Dallas Civic Opera, the New York Choral Society, the Pro Arte Double Chorale, and the New London (Conn.) Symphony. She is one of the nine finalists in this year's Metropolitan Opera Auditions. Last season she made her debuts in both Philharmonic and Carnegie Halls, and recently High Fidelity-Musical America magazine named her one of their outstanding Young Artists for 1969. On October 10, this season, Miss Strebing made her Boston debut with the Handel and Haydn Society as soloist in Rameau's *The Incas of Peru* and de Falla's *Master Peter's Puppet Show*.

ANTHONY McLEAN, treble, is a student at the Saint Paul Choir School in Cambridge. Saint Paul Choir School is a day school, founded in 1963 under the patronage of His Eminence Richard Cardinal Cushing, D.D. In residence at Saint Paul's in Cambridge, Massachusetts, the school accepts students from numerous other schools of the archdiocese. Students commute daily to the choir school where they receive specialized training in music and liturgy as well as other required academic subjects. All boys accepted for the program receive full academic and musical scholarships from Grades 5 through 8. Principal of Saint Paul School is Sister Honor, C.S.J. and Theodore Marier is music director.

D'ANNA FORTUNATO, mezzo-soprano, has studied with Frederick Jagel, Gladys Miller and Sena Jurinac. She has extensive operatic experience, having appeared with the Chatauqua Opera Co., and the Central City Summer Opera. In 1968 she created the role of "Claire" in the American premiere of Penderecki's *The Devils of Loudun*, which was presented by the Santa Fe Opera Company. Locally she has been heard as soloist with the New England Conservatory Opera Theater and the Cambridge Opera Workshop. In 1968 she won second place in the Metropolitan Opera Regional Auditions for New England. Miss Fortunato has done much to bring music to the children of Boston, both as a member of the Charles Playhouse Children's Theater Touring Company and the New England Conservatory's program "Introduction to Opera." She has performed at the Gardner Museum. She is currently studying at the New England Conservatory of Music and performs regularly as alto soloist at Kings Chapel, Boston.

JAMES BOWMAN, countertenor, made his debut in 1967 at the inaugural concert of the Queen Elizabeth Hall in London, which was conducted by Benjamin Britten. In the same year he appeared with the English Opera Group in a new production of Britten's *A Midsummer Night's Dream*, in which he sang the role of Oberon. Since the founding of the Early Music Consort of London in 1967, he has been their principal singer and has toured widely with them in England and in Europe. He will visit the United States with this group in 1971. Mr. Bowman has recorded works by Purcell with the Choir of King's College Cambridge for Angel and Telefunken. His recent appearances have included concerts in Amsterdam, Brussels, Lucerne, Lisbon and Paris. It was at the Oxford Bach Festival this year, in a performance of the *St. Matthew Passion*, conducted by August Wenzinger with the Schola Cantorum Basiliensis, that the London Times critic said of him, "This is certainly the most beautiful Counter-

tenor singing I can remember." Mr. Bowman has recently completed a month long tour of the United States with the English Consort of Viols. He has been engaged to appear with Janet Baker at the Glyndebourne Festival Opera in 1970 in the first modern revival of Cavalli's *La Calisto* edited by Raymond Leppard. Mr. Bowman is a resident of London and is a Lay-Vicar in the Choir of Westminster Abbey.

RICHARD SHADLEY, tenor, received a Bachelor of Music degree from Heidelberg College, Tiffin, Ohio, and a Master of Arts degree from Columbia University Teachers College where he is presently an instructor of voice. Mr. Shadley has performed recitals, chamber music, opera, and oratorios throughout the United States and in Canada, Europe, and Africa, including appearances with Musica Aeterna, The Festival Orchestra and Chorus, The Pierre Little Symphony, The New York Philharmonic Orchestra, The American Ballet Theater, and The Royal Ballet of London. This past summer he sang the role of the Evangelist in the *Passion According to St. John* at the Bach festival at the University of Buffalo. Mr. Shadley has performed thrice previously with the Handel and Haydn Society: last season he was tenor soloist in *Messiah*, and this season he appeared in Rameau's *The Incas of Peru*, and de Falla's *Master Peter's Puppet Show*. He will perform the Boston premiere of Britten's *Nocturne for Tenor and Orchestra* with the Society on March 6, 1970.

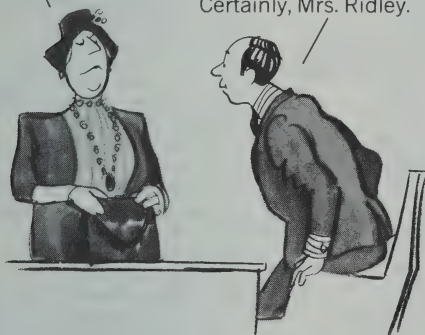
JOHN WEST, bass, received his musical training at the Eastman School of Music and at Curtis Institute, where he studied under the tutelage of Martial Singher. He has appeared with the Opera companies of San Francisco, Washington, New Orleans, Houston, and Shreveport, as well as at the opera festivals of Central City, Santa Fe, and Chautauqua. In the field of oratorio, Mr. West has been heard with many of this country's major orchestras, including the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Cleveland Orchestra. In 1967 he was the highest American award winner at the Munich International Competition for Singers. Mr. West, bass soloist with the Handel and Haydn Society in 1968 in Britten's *Cantata Academica*, appeared this season in the Society's performance of de Falla's *Master Peter's Puppet Show*.

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Certainly, Mrs. Ridley.



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Yes, Mrs. Ridley.



He wanted me to continue to live in the way we always have. So I'm very much opposed to selling anything he bought.

Mrs. Ridley, anytime we make a change we'll do it to emphasize two goals—steady growth and increased income. I promise you'll still be spending your winters in Pinehurst.



I'm glad to hear you say that. Perhaps you'll help me with my reservations.

Uh—certainly, Mrs. Ridley.



See Antony Edgar at the Trust Department, New England Merchants Bank Building, 28 State St., Boston, Mass. 02109, (617) 742-4000, Founded 1831, Member F.D.I.C.



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Sheila Vitale
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Hazel Weems

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Endel Kalam
Barbara Kroll
Louise Newell
Mary Hadcock

Cellos

Jay Humeston
Corinne Flavin
Joan Esch

Basses

William Curtis
Francis Gallagher

Harpsichord

John Gibbons

Organ

Daniel Pinkham

Oboes

Raymond Toubman
Ira Deutsch
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
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CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or contact the Handel and Haydn Society, 25 Huntington Avenue, Boston, telephone 536-2951.

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